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New Publications.

THE BOOK BUYER. Scribner & Welford's monthly record of recent importations is before us, and is gratifying in showing how great a demand there must be now for Fine Art works to justify the issue of the many books in this branch of literature that we find catalogued therein. The publications bearing the imprint of the firm would alone form no contemptible nucleus for an art library. The "Illustrated Biographies of Great Artists" have now reached their sixteenth volume, including Titian, Rembrandt, Raphael, Van Dyck and Hals, Rubens, Holbein, Leonardo, Tintoretto, Michael Angelo, Horace Vernet and Paul Delaroche, Hogarth, Turner, Reynolds, and Landseer. Among those of the series in preparation are 'Fra Angelico, 'Fra Bartolommeo, Velasquez, Gainsborough, Giotto, and Albert Dürer. These handy little volumes, at the moderate price of \$1.25, have naturally had a large sale. The "Illustrated Text-Books of Art Education," also published by Scribner & Welford, promise to be a still more valuable series, judging from the first two volumes issued on "Painting" (Classic and Italian) and "Architecture" (Gothic and Renaissance); and they should be even more popular. The former contains an introductory preface on Art Education by Mr. Poynter, who also contributes a chapter on Egyptian Art, and succinct notices of various Italian schools. The latter treats of the history of Architecture from the rise of the Gothic style to the general depression which overtook the Renaissance style at the close of the eighteenth century. In justification of the publication of these text-books—which, by the way, are equally valuable and attractive for the home and the private library—it is set forth that "Architecture, Sculpture, and Painting have seldom been included in the curriculum of any public school, and are known rather as subjects of study for special purposes than as a part of general education," and that the history of their origin and progress is to be found only in expensive books, which seldom treat of them in any readable form. In the interest of popular education it is sincerely to be hoped that this most praiseworthy enterprise will meet with substantial appreciation and encouragement throughout the country. The price, \$2 a volume, is certainly reasonable enough, considering the profusion of fairly-executed illustrations which accompany each volume. The series is to be completed in ten volumes, all to be written by specialists of acknowledged ability, and edited by E. J. Poynter, R.A., whose name should be sufficient guarantee that the work of each will be efficiently performed.

THE MINOR ARTS, by Charles G. Leland, is the latest of the useful "Art at Home" series, published by Macmillan & Co. It gives practical rules and suggestions for porcelain painting, wood-carving, stencilling, modelling, and mosaics, and for a variety of other occupations, some of which hardly reach the dignity of arts. Leather work receives much attention, about a fourth of the volume being devoted to it. Three kinds of leather work are described: (1) Solid or pressed work, known as "cuir bouilli," in which leather of all kinds, after having been boiled and macerated, or rendered perfectly soft, is moulded, stamped, or otherwise worked into form; (2) sewed leather, in which thin sheets of leather are treated as cloth, with the needle; and (3) sheet-leather work, confined principally to imitations of flowers, leaves, and fruit, which are cut out of thin sheets, damped, and marked with instruments. This latter is the only kind of leather work generally known, and it can hardly be recommended as particularly artistic. It is not of this, however, that Mr. Leland treats so much as of the old-fashioned

"cuir bouilli," or boiled leather, which when dry becomes hard as wood, yet perfectly elastic, and can be employed for many useful ornamental purposes. Of the excellent chapter on wood-carving we need say little, as we have transferred a good portion of it in our article on the subject on another page. Repoussé work and silver chasing are not usually classed among amateur occupations, but it will be clear to those who will follow the directions given in the volume that there is no reason why any person of taste should not attempt them and succeed with them. "The Minor Arts" will doubtless have a large sale, and we cordially commend it to our readers.

SEVERAL IMPORTANT ART PUBLICATIONS are to be issued by Mr. J. W. Bouton during the coming month. Chief of these, in three royal folio volumes, will be the complete works of Rembrandt, with description and notes by Charles Blanc, and reproductions in fac-simile of all of his etchings, 356 plates in all. Mr. Bouton also announces "The Schools of Modern Art in Germany," by J. Beavington Atkinson; Jackson & Chatto's "History of Wood Engraving"; Bryan's "Dictionary of Painters, Engravers, Sculptors, and Architects"; "Bibliomania in the Present Day in France and England," with comparative prices of rare books at recent and previous sales; the second volume of Don Quixote with Lalauze's etchings; a new part of Racinet's "Costume Historique," and a reproduction of the first edition printed by Wynkyn de Worde in 1496, of Dame Juliana Berner's quaint "Treatyse of Fyshyng wyth an Angle."

THE ILLUSTRATED CATALOGUE OF THE PARIS SALON, containing nearly four hundred reproductions in fac-simile, after the original drawings of the artists, is put within the reach of every one's purse at (\$1.25) the price at which it is offered by Mr. J. W. Bouton. Hitherto the catalogue has not been much known in this country outside of studio circles. But at this figure it would be cheap to cut up for scrap-book pictures, if for nothing else. Last year, the titles of the paintings and sculpture in the book were given only in French. This year both English and French are given, although the translations of some of the titles are rather comical. Laporte's "La Cruche Cassée" is printed "The Broken Pig," instead of "The Broken Jug." This, of course, is only a printer's error.

THE YEAR'S ART (Macmillan & Co.) is correctly described on the title-page as a concise epitome of matters relating to the arts of Painting, Sculpture, and Architecture, which occurred (in Great Britain) during the year 1879, together with information respecting the events of 1880. The portions of the report of the Parliamentary Copyright Commission which refer to the Fine Arts are given in full; there are lists of pictures, drawings, engravings, and china sold, exceeding a certain value; reports of examiners on national art competitions; useful particulars concerning the management of the South Kensington Museum, and much other matter of value.

GOD'S ACRE BEAUTIFUL, or The Cemetery of the Future, by W. Robinson, F.L.S. (Scribner & Welford), is a daintily bound and sumptuously printed little volume, with many excellent wood-cuts. Its powerful plea for the substitution of cremation for burial will strengthen the conviction of those who already favor the former, and, we think, will make converts of many who have sentimental objections to incineration. The illustrations include "a cemetery of the future," a view of tombs used for urns in Pompeii; marble, porphyry, and terra-cotta cinerary urns and chests; a columbarium of the future; a cypress grove in a private cemetery, and an American garden cemetery.

Correspondence.

COLORED STUDIES FOR PAINTING.

Editor of *The Art Amateur*:

SIR: Please tell me in your next number where I can obtain some good studies of flowers and birds in color, and oblige
V. B., Pittsburgh, Pa.

ANSWER.—In reply to this correspondent, and several others who have sent similar inquiries, we are pleased to say that we have made arrangements to furnish colored designs for painting at prices ranging from two to ten dollars, according to the objects desired.

[NOTICE.—Owing to unusual pressure of advertisements the publication of much valuable correspondence is unavoidably postponed until our next issue.]

SUPPLEMENT DESIGNS.

PLATE LXIX. is the second of Camille Piton's series of small dessert-plate designs for china painting. It represents "Ranunculus and Barberries." The ranunculus is white (white of china, light sky-blue and yellow for mixing, shaded with gray No. 2) or purple (purple No. 2, shaded with the same). The barberries are carnation No. 1 and No. 2, with a very little bit of silver-yellow. The stem of the ranunculus is light-green (apple-green, shaded with grass-green No. 5). The foliage of the two plants is deep chrome-green and yellow for mixing, shaded with grass green No. 5 and brown No. 108.

PLATE LXX. is an embroidery design for a border. The fruit represented is the pomegranate, which has been much used in ornamental designs, both in old and modern days, though it is not particularly adapted for coloring. It may be worked in two or three shades of old gold, upon either silk sheeting or white satin, merely outlining the bars in the centre of each pomegranate. It is a handsome pattern for working as a border to a portière, on dark velvet, in old gold.

PLATE LXXI. is a design for wood-carving, valuable hints for which are given on pages 124 and 125.

PLATE LXXII. (see the extra supplement) is a large portrait plaque by Camille Piton—"Le Bel Ysabeau." General directions for figure painting will be found on page 118. The hair in this case is blonde, the eyes blue. Make the sleeves yellow (silver-yellow, very light, shaded with ochre) with black velvet ribbon (black and blue). The cap should be gray or brown, and the ribbons of a color suitable to the ground. If violet ribbons are used make a yellow (Chinese yellow) ground; if orange-yellow, make a blue ground (light sky-blue); or if the ribbons are red, make a (turquoise) blue or green (copper-green or vert d'eau) ground. For the peacock feather every pupil should get a real feather and copy it.

THE addresses of ladies who would like to have "drawn work" sent to them to do are desired by F. A. Whiting, of Dunellen, N. J.

THE Gothic Furnace, manufactured by Alexander M. Lesley, combines many improvements in heating, and is so arranged that either hard or soft coal or wood may be used.

NOW READY FOR SUBSCRIBERS.

THE COMPLETE WORKS OF REMBRANDT,

With Description and Notes by CHARLES BLANC, Member of the Académie Française and the Académie des Beaux-Arts. Reproduced under the supervision of FIRMIN DELANGLE, and forming a *Catalogue Raisonné* of all of Rembrandt's plates, with reproductions in fac-simile of the whole of his etchings, by a new process which dispenses entirely with retouching, comprising in all three hundred and fifty-six plates.

The works of Rembrandt, comprising three hundred and fifty-six plates, etched by himself, undoubtedly constitute the rarest, most varied, and most admirable collection of etchings that can possibly be got together. These marvellous plates possess a charm for all. The artist fairly revels in them. The philosopher discovers in them a profound observation of human nature, which captivates his attention at once. The poet finds in them a succession of fanciful shapes and sublime ideas. While the man who never thinks of opening a book, unless it be to while away a moment of leisure, may forget the outside world for days together in the contemplation of these incomparable works, seeing pass before him, one by one, anchorites and adventurers, patriarchs and beggars, ascetics plunged in contemplation in a wilderness, or monks belated amid fields. The scenes of the Gospel succeed pictures of every-day life; the visions of the Apocalypse; the performances of a charlatan; and such forms as "Youth Surprised by Death," to emaciated witches, groaning lepers, and ill-formed and deformed street boys, such as accompany the "Itinerant Musicians," and the "Vendor of Rat Poison."

All the feelings common to mankind; all the actions and epochs of human life; all the passions of the human heart; all the affections of the mind, find interpretation by Rembrandt in bold, decisive, and ineffaceable strokes, at once profound, striking, and inimitable. Love, the most refined, as well as the most rude; paternal and maternal love; the play and greed of children; the excitement of the hunt; the voluptuous inaction of the contemplative; the pranks of some wag; the cunning manoeuvres of an adventuress; the dignity of science; the love of solitude and shade; and in the words of Montaigne, "*les gourmandises de la mélancolie*." To add still more to the inexhaustible interest of his works, the painter has given us portraits of both celebrated and anonymous men, representations of young and old, who were his contemporaries, and are also ours, so vividly do they portray human nature in the permanence of their character, and in the perpetual renewal of their typical physiognomies.

Hitherto, the plates of this great master have been within reach of only a few fortunate beings. In France they were only to be seen in the Bibliothèque Nationale in Paris, or in the collections of a few wealthy collectors, provided they were gracious enough to open their portfolios to the inspection of the curious. It is the same abroad, even in the native country of Rembrandt, where the Museum of Amsterdam alone contains, at least so far as our knowledge extends, certain plates, of which there were originally struck off such a limited number of prints that they have become unique, or nearly so.

To get together a complete, or as complete a set as practicable, of these plates, in fine condition, would require a fortune. Even then such an undertaking would be scarcely practicable, for two reasons: First, because there are among the works of Rembrandt excessively rare plates, the greater part of which are unobtainable, being in the national collections of Amsterdam, Paris, London, or Vienna. Second, because, in addition to these unobtainable rarities, there are far more collectors on the lookout for the etchings of Rembrandt than there are good impressions of these same etchings. The number of buyers, in fine, exceeds the number printed, by far. Such and such a plate, possessed by a collector of Berlin, is not to be found in the portfolio of a collector of Paris, and vice versa. Hence, the enthusiastic obstinacy with which plates, occurring at public auction on the death of some collector, or which some accident brings forth from private portfolios, are fought over.

This is what we said four years ago, after publishing two partial editions of Rembrandt, the rapid exhaustion of which increased our regret at not being able to undertake the publication of the complete collection. Since then, important improvements in the art of engraving, and the surety that the reproduction of the originals, in all their spirit and character, could be executed under the supervision of a man thoroughly conversant with the art, which, in fact, he had himself brought to its present perfection—our friend, Mr. Firmin Delangle—decided us to attempt, in conjunction with him, this considerable undertaking. To-day it is completed, and the results are such as to astonish even our-

selves. We have compared these fac-similes with the originals, and can affirm that they reproduce the original plates in absolute perfection. These reproductions, without any retouching, preserve in their entirety the inimitable character of the master, and differ in that respect from all those obtained by other processes. Artists and collectors will appreciate the importance of this result, which enables them to acquire at once at a reasonable price, an admirable collection, certain, from its identity with the originals, to enhance in value.

This edition, the first and only complete one, includes the twenty-two unique plates of the Museum of Amsterdam, the unique plates of the British Museum, those of the Museum of Vienna, and of the Bibliothèque Nationale of Paris. Not only have we drawn from the private collections which have been graciously placed at our disposal, but we have, thanks to the kindness of Messrs. Clément, Danlos, Delisle, Loyel, and Ad. Thebaudeau, had the use of magnificent impressions, which we could have obtained nowhere else.

In fine, we intend to add to our description of Rembrandt's works, and to the notes of all kinds with which we have accompanied them, a chronological table of the plates comprising these works. These plates are not all distinguished by a date, it is true, but they bear a peculiarity of execution which admits of their classification, at least conjecturally, according to the changes of style of the master; that is to say, by giving them an approximate date. This chronological table, about which we have spoken more at large in our preface, and which takes recent investigation into account, to a considerable extent, will throw some light on the life of Rembrandt, and enable the reader to follow the various phases of an existence fraught with vicissitudes, the only happy moments of which, during a period of thirty years, can have been those experienced by a great artist in the creation of his works and the consciousness he had of his genius.

CHARLES BLANC.

TERMS OF SUBSCRIPTION.

The work is in three volumes, royal folio, and a portfolio 24 x 31.

The royal folio volumes contain the text as revised by Mr. Charles Blanc, and, facing their description, all the plates, the size of which admits of their being included. The others will be put in the large portfolio. The volumes will be bound in cloth, sufficiently strong to take the place of a permanent binding, but leaving the margins intact. The large plates will be included in a tastefully gotten up cloth portfolio. The edition will consist of 500 copies, each copy being numbered, and divided up as follows:

400 Copies, letterpress on papier vélin, plates on Holland paper,	\$150 00
80 letterpress on Holland paper, plates on Holland and Japanese paper,	300 00
20 letterpress on Whatman paper, plates on Holland, Japanese, and Whatman paper,	600 00

Notwithstanding the expensive character of the above work, a large portion of the edition has been already taken up, and intending subscribers should send in their names at once, to enable them to secure a choice. It is just issued in Paris, and is now ready for subscribers.

J. W. BOUTON, 706 Broadway, New York.